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Note. The firſt two Parts of Mr. Ruſkin's Work will be ſent by Poſt on receipt of ſix ſtamps additional.

Arundel Society, 24 *Old Bond Street,*
February 1861.

XXIII.

THE MARRIAGE IN CANA.

It is ſtrange that the ſweet ſignificance of this firſt of the miracles ſhould have been loſt ſight of by nearly all artiſts after Giotto; and that no effort was made by them to conceive the circumſtances of it in ſimplicity. The poverty of the family in which the marriage took place, — proved ſufficiently by the fact that a carpenter's wife not only was aſked as a chief gueſt, but even had authority over the ſervants,—is ſhown further to have been diſtreſſful, or at leaſt embarraſſed, poverty by their want of wine on ſuch an occaſion. It was not certainly to remedy an accident of careleſs proviſion, but to ſupply a need ſorrowfully betraying the narrow circumſtances of His hoſts, that our Lord wrought the beginning of miracles. Many myſtic meanings have been ſought in the act, which, though there is no need to deny, there is little evidence to certify: but we may joyfully accept, as its firſt indiſputable meaning, that of ſimple kindneſs; the wine being provided here, when needed, as the bread and fiſh were afterwards for the hungry multitudes. The whole value of the miracle, in its ſerviceable tenderneſs, is at once effaced when the marriage is ſuppoſed, as by Veroneſe and other artiſts of later times, to have taken place at the

houſe of a rich man. For the reſt, Giotto ſufficiently implies, by the lifted hand of the Madonna, and the action of the fingers of the bridegroom, as if they held ſacramental bread, that there lay a deeper meaning under the miracle for thoſe who could accept it. How all miracle *is* accepted by common humanity, he has alſo ſhown in the figure of the ruler of the feaſt, drinking. This unregarding forgetfulneſs of preſent ſpiritual power is ſimilarly marked by Veroneſe, by placing the figure of a fool with his bauble immediately underneath that of Chriſt, and by making a cat play with her ſhadow in one of the wine-vaſes.

It is to be remembered, however, in examining all pictures of this ſubject, that the miracle was not made manifeſt to all the gueſts;—to none indeed, ſeemingly, except Chriſt's own diſciples: the ruler of the feaſt, and probably moſt of thoſe preſent (except the ſervants who drew the water), knew or obſerved nothing of what was paſſing, and merely thought the good wine had been "kept until now."

XXIV.

THE RAISING OF LAZARUS.

In conſequence of the intermediate poſition which Giotto occupies between the Byzantine and Naturaliſt ſchools, two relations of treatment are to be generally noted in his work. As compared with the Byzantines, he is a realiſt, whoſe power conſiſts in the introduction of living character and various incidents, modifying the formerly received Byzantine ſymbols. So far as he has to do this, he is a realiſt of the pureſt kind, endeavouring always to conceive events preciſely as they were likely to have happened; not to idealiſe them into forms artfully impreſſive to the ſpectator. But in ſo far as he was compelled to retain, or did not wiſh to reject, the figurative character of the Byzantine ſymbols, he ſtands oppoſed to ſucceeding realiſts, in the quantity of meaning which probably lies hidden in any compoſition, as well as in the ſimplicity with which he will probably treat it, in order to enforce or guide to this meaning: the figures being often letters of a hieroglyphic, which he will not multiply, leſt he ſhould loſe in force of ſuggeſtion what he gained in dramatic intereſt.

None of the compoſitions diſplay more clearly this typical and reflective character than that of the Raiſing of

Lazarus. Later deſigners dwell on vulgar conditions of wonder or horror, ſuch as they could conceive likely to attend the reſuſcitation of a corpſe; but with Giotto the phyſical reanimation is the type of a ſpiritual one, and, though ſhown to be miraculous, is yet in all its deeper aſpects unperturbed, and calm in awfulneſs. It is alſo viſibly gradual. "His face was bound about with a napkin." The neareſt Apoſtle has withdrawn the covering from the face, and looks for the command which ſhall reſtore it from waſted corruption, and ſealed blindneſs, to living power and light.

Nor is it, I believe, without meaning, that the two Apoſtles, if indeed they are intended for Apoſtles, who ſtand at Lazarus' ſide, wear a different dreſs from thoſe who follow Chriſt. I ſuppoſe them to be intended for images of the Chriſtian and Jewiſh Churches in their miniſtration to the dead ſoul: the one removing its bonds, but looking to Chriſt for the word and power of life; the other inactive and helpleſs—the veil upon its face—in dread; while the principal figure fulfils the order it receives in fearleſs ſimplicity.

XXV.

THE ENTRY INTO JERUSALEM.

This deſign ſuffers much from loſs of colour in tranſlation. Its decorative effect depends on the deep blue ground, relieving the delicate foliage and the local colours of dreſſes and architecture. It is alſo one of thoſe which are moſt directly oppoſed to modern feeling: the ſympathy of the ſpectator with the paſſion of the crowd being ſomewhat rudely checked by the groteſque action of two of the foremoſt figures. We ought, however, rather to envy the deep ſeriouſneſs which could not be moved from dwelling on the real power of the ſcene by any ungracefulneſs or familiarity of circumſtance. Among men whoſe minds are rightly toned, nothing is ludicrous: it muſt, if an act, be either right or wrong, noble or baſe; if a thing ſeen, it muſt either be ugly or beautiful: and what is either wrong or deformed is not, among noble perſons, in anywiſe ſubject for laughter; but, in the preciſe degree of its wrongneſs or deformity, a ſubject of horror. All perception of what, in the modern European mind, falls under the general head of the ludicrous, is either childiſh or profane; often healthy, as indicative of vigorous animal life, but always degraded in its relation to manly con-

ditions of thought. It has a ſecondary uſe in its power of detecting vulgar impoſture; but it only obtains this power by denying the higheſt truths.

XXVI.

THE EXPULSION FROM THE TEMPLE.

More properly, the Expulſion from the outer Court of the Temple (Court of Gentiles), as Giotto has indicated by placing the porch of the Temple itſelf in the background.

The deſign ſhows, as clearly as that of the Maſſacre of the Innocents, Giotto's want of power, and partly of deſire, to repreſent rapid or forceful action. The raiſing of the right hand, not holding any ſcourge, reſembles the action afterwards adopted by Oreagna, and finally by Michael Angelo in his Laſt Judgment: and my belief is, that Giotto conſidered this act of Chriſt's as partly typical of the final judgment, the Phariſees being placed on the left hand, and the diſciples on the right. From the faded remains of the freſco, the draftſman could not determine what animals are intended by thoſe on the left hand. But the moſt curious incident (ſo far as I know, found only in this deſign of the Expulſion, no ſubſequent painter repeating it), is the ſheltering of the two children, one of them carrying a dove, under the arm and cloak of two diſciples. Many meanings might eaſily be ſuggeſted in this; but I ſee no evidence for the adoption of any diſtinct one.

XXVII.

THE HIRING OF JUDAS.

The only point of material intereſt preſented by this deſign is the decrepit and diſtorted ſhadow of the demon, reſpecting which it may be well to remind the reader that all the great Italian thinkers concurred in aſſuming decrepitude or diſeaſe, as well as uglineſs, to be a characteriſtic of all natures of evil. Whatever the extent of the power granted to evil ſpirits, it was always abominable and contemptible; no element of beauty or heroiſm was ever allowed to remain, however obſcured, in the aſpect of a fallen angel. Alſo, the demoniacal nature was ſhown in acts of betrayal, torture, or wanton hoſtility; never in valiancy or perſeverance of conteſt. I recollect no mediæval demon who ſhows as much inſulting, reſiſting, or contending power as Bunyan's Apollyon. They can only cheat, undermine, and mock; never overthrow. Judas, as we ſhould naturally anticipate, has not in this ſcene the nimbus of an Apoſtle; yet we ſhall find it reſtored to him in the next deſign. We ſhall diſcover the reaſon of this only by a careful conſideration of the meaning of that freſco.

XXVIII.

THE LAST SUPPER.

I have not examined the original freſco with care enough to be able to ſay whether the unintereſting quietneſs of its deſign is redeemed by more than ordinary attention to expreſſion; it is one of the leaſt attractive ſubjects in the Arena Chapel, and always ſure to be paſſed over in any general obſervation of the ſeries: nevertheleſs, however unfavourably it may at firſt contraſt with the deſigns of later maſters, and eſpecially with Leonardo's, the reader ſhould not fail to obſerve that Giotto's aim, had it been ſucceſſful, was the higher of the two, as giving truer rendering of the probable fact. There is no diſtinct evidence, in the ſacred text, of the annunciation of coming treachery having produced among the diſciples the violent ſurpriſe and agitation repreſented by Leonardo. Naturally, they would not at firſt underſtand what was meant. They knew nothing diſtinctly of the machinations of the prieſts; and ſo little of the character or purpoſes of Judas, that even after he had received the ſop which was to point him out to the others as falſe;—and after they had heard the injunction, "That thou doeſt, do quickly," —the other diſciples had ſtill no conception of the ſignificance, either of the ſaying, or the act: they thought that

Chriſt meant he was to buy ſomething for the feaſt. Nay, Judas himſelf, ſo far from ſtarting, as a convicted traitor, and thereby betraying himſelf, as in Leonardo's picture, had not, when Chriſt's firſt words were uttered, any immediately active intention formed. The devil had not entered into him until he received the ſop. The paſſage in St. John's account is a curious one, and little noticed; but it marks very diſtinctly the paralyſed ſtate of the man's mind. He had talked with the prieſts, covenanted with them, and even ſought opportunity to bring Jeſus into their hands; but while ſuch opportunity was wanting, the act had never preſented itſelf fully to him for adoption or rejection. He had toyed with it, dreamed over it, heſitated, and procraſtinated over it, as a ſtupid and cowardly perſon would, ſuch as traitors are apt to be. But the way of retreat was yet open; the conqueſt of the tempter not complete. Only after receiving the ſop the idea *finally* preſented itſelf clearly, and was accepted, "To-night, while He is in the garden, I can do it; and I will." And Giotto has indicated this diſtinctly by giving Judas ſtill the Apoſtle's nimbus, both in this ſubject and in that of the Waſhing of the Feet; while it is taken away in the previous ſubject of the Hiring, and the following one of the Seizure: thus it fluctuates, expires, and reillumines itſelf, until his fall is conſummated. This being the general ſtate of the Apoſtles' knowledge, the words, "One of you ſhall betray me," would excite no feeling in their minds correſpondent to that with which we now read the prophetic ſentence. What this "giving up" of their Maſter meant became a queſtion of bitter and ſelf-ſearching

thought with them,—gradually of intenſe ſorrow and queſtioning. But had they underſtood it in the ſenſe we now underſtand it, they would never have each aſked, "Lord, is it I?" Peter believed himſelf incapable even of *denying* Chriſt: and of giving Him up to death for money, every one of His true diſciples *knew* themſelves incapable; the thought never occurred to them. In ſlowly-increaſing wonder and ſorrow (ἤρξαντο λυπεῖσθαι, Mark xiv. 19), not knowing what was meant, they aſked one by one, with pauſes between, "Is it I?" and another, "Is it I?" and this ſo quietly and timidly that the one who was lying on Chriſt's breaſt never ſtirred from his place; and Peter, afraid to ſpeak, ſigned to him to aſk who it was. One further circumſtance, ſhowing that this was the real ſtate of their minds, we ſhall find Giotto take cogniſance of in the next freſco.

XXIX.

THE WASHING OF THE FEET.

In this deſign, it will be obſerved, there are ſtill the twelve diſciples, and the nimbus is yet given to Judas (though, as it were, ſetting, his face not being ſeen).

Conſidering the deep intereſt and importance of every circumſtance of the Laſt Supper, I cannot underſtand how preachers and commentators paſs by the difficulty of clearly underſtanding the periods indicated in St. John's account of it. It ſeems that Chriſt muſt have riſen while they were ſtill eating, muſt have waſhed their feet as they ſate or reclined at the table, juſt as the Magdalen had waſhed His own feet in the Phariſee's houſe; that, this done, He returned to the table, and the diſciples continuing to eat, preſently gave the ſop to Judas. For St. John ſays, that he having received the ſop, went *immediately* out; yet that Chriſt had waſhed his feet is certain, from the words, "Ye are clean, but not all." Whatever view the reader may, on deliberation, chooſe to accept, Giotto's is clear, namely, that though not cleanſed by the baptiſm, Judas was yet capable of being cleanſed. The devil had not entered into him at the time of the waſhing of the feet, and he retains the ſign of an Apoſtle.

The compoſition is one of the moſt beautiful of the ſeries, eſpecially owing to the ſubmiſſive grace of the two ſtanding figures.

XXX.

THE KISS OF JUDAS.

For the firſt time we have Giotto's idea of the face of the traitor clearly ſhown. It is not, I think, traceable through any of the previous ſeries; and it has often ſurpriſed me to obſerve how impoſſible it was in the works of almoſt any of the ſacred painters to determine by the mere caſt of feature which was meant for the falſe Apoſtle. Here, however, Giotto's theory of phyſiognomy, and together with it his idea of the character of Judas, are perceivable enough. It is evident that he looks upon Judas mainly as a ſenſual dullard, and foul-brained fool; a man in no reſpect exalted in bad eminence of treachery above the maſs of common traitors, but merely a diſtinct type of the eternal treachery to good, in vulgar men, which ſtoops beneath, and oppoſes in its appointed meaſure, the life and efforts of all noble perſons, their natural enemies in this world; as the ſlime lies under a clear ſtream running through an earthy meadow. Our careleſs and thoughtleſs Engliſh uſe of the word into which the Greek "Diabolos" has been ſhortened, blinds us in general to the meaning of "Devilry," which, in its eſſence, is nothing elſe than ſlander, or traitorhood;—the accuſing and giving up of good. In particular it has

blinded us to the meaning of Chriſt's words, "Have not I choſen you twelve, and one of you is a traitor and accuſer?" and led us to think that the "one of you is a devil" indicated ſome greater than human wickedneſs in Judas; whereas the practical meaning of the entire fact of Judas' miniſtry and fall is, that out of any twelve men choſen for the forwarding of any purpoſe,—or, much more, out of any twelve men we meet,—one, probably, is or will be a Judas.

The modern German renderings of all the ſcenes of Chriſt's life in which the traitor is conſpicuous are very curious in their vulgar miſunderſtanding of the hiſtory, and their conſequent endeavours to repreſent Judas as more diabolic than ſelfiſh, treacherous, and ſtupid men are in all their generations. They paint him uſually projected againſt ſtrong effects of light, in lurid chiaroſcuro;—enlarging the whites of his eyes, and making him frown, grin, and gnaſh his teeth on all occaſions, ſo as to appear among the other Apoſtles invariably in the aſpect of a Gorgon.

How much more deeply Giotto has fathomed the fact, I believe all men will admit who have ſufficient purity and abhorrence of falſehood to recogniſe it in its daily preſence, and who know how the devil's ſtrongeſt work is done for him by men who are too beſtial to underſtand what they betray.

XXXI.

CHRIST BEFORE CAIAPHAS.

Little is to be obſerved in this deſign of any diſtinctive merit; it is only a ſomewhat completer verſion of the ordinary repreſentation given in illuminated miſſals and other conventual work, ſuggeſting, as if they had happened at the ſame moment, the anſwer, "If I have ſpoken evil, bear witneſs of the evil," and the accuſation of blaſphemy which cauſes the high-prieſt to rend his clothes.

Apparently diſtruſtful of his power of obtaining intereſt of a higher kind, Giotto has treated the enrichments more carefully than uſual, down even to the ſteps of the high-prieſt's ſeat. The torch and barred ſhutters conſpicuouſly indicate its being now dead of night. That the torch is darker than the chamber, if not an error in the drawing, is probably the conſequence of a darkening alteration in the yellow colours uſed for the flame.

XXXII.

THE SCOURGING OF CHRIST.

It is characteriſtic of Giotto's rational and human view of all ſubjects admitting ſuch aſpect, that he has inſiſted here chiefly on the dejection and humiliation of Chriſt, making no attempt to ſuggeſt to the ſpectator any other divinity than that of patience made perfect through ſuffering. Angelico's conception of the ſame ſubject is higher and more myſtical. He takes the moment when Chriſt is blindfolded, and exaggerates almoſt into monſtroſity the vileneſs of feature and bitterneſs of ſneer in the queſtioners, "Propheſy unto us, who is he that ſmote thee;" but the bearing of the perſon of Chriſt is entirely calm and unmoved; and his eyes, open, are ſeen through the binding veil, indicating the ceaſeleſs omniſcience.

This myſtical rendering is, again, rejected by the later realiſtic painters; but while the earlier deſigners, with Giotto at their head, dwelt chiefly on the humiliation and the mockery, later painters dwelt on the phyſical pain. In Titian's great picture of this ſubject in the Louvre, one of the executioners is thruſting the thorn-crown down upon the brow with his rod, and the action of Chriſt is that of a perſon ſuffering extreme phyſical agony.

No repreſentations of the ſcene exiſt, to my know-

ledge, in which the mockery is either ſuſtained with indifference, or rebuked by any ſtern or appealing expreſſion of feature; yet one of theſe two forms of endurance would appear, to a modern habit of thought, the moſt natural and probable.

XXXIII.

CHRIST BEARING HIS CROSS.

This deſign is one of great nobleneſs and ſolemnity in the iſolation of the principal figure, and removal of all motives of intereſt depending on acceſſories, or merely temporary incidents. Even the Virgin and her attendant women are kept in the background; all appeal for ſympathy through phyſical ſuffering is diſdained. Chriſt is not repreſented as borne down by the weight of the Croſs, nor as urged forward by the impatience of the executioners. The thing to be ſhown,—the unſpeakable myſtery,—is the ſimple fact, the Bearing of the Croſs by the Redeemer. It would be vain to compare the reſpective merits or value of a deſign thus treated, and of one like Veroneſe's of this ſame ſubject, in which every eſſential acceſſory and probable incident is completely conceived. The abſtract and ſymbolical ſuggeſtion will always appeal to one order of minds, the dramatic completeneſs to another. Unqueſtionably, the laſt is the greater achievement of intellect, but the manner and habit of thought are perhaps loftier in Giotto. Veroneſe leads us to perceive the reality of the act, and Giotto to underſtand its intention.

XXXIV.

THE CRUCIFIXION.

The treatment of this ſubject was, in Giotto's time, ſo rigidly fixed by tradition that it was out of his power to diſplay any of his own ſpecial modes of thought; and, as in the Bearing of the Croſs, ſo here, but yet more diſtinctly, the temporary circumſtances are little regarded, the ſignificance of the event being alone cared for. But even long after this time, in all the pictures of the Crucifixion by the great maſters, with the ſingle exception perhaps of that by Tintoret in the Church of San Caſſano at Venice, there is a tendency to treat the painting as a ſymmetrical image, or collective ſymbol of ſacred myſteries, rather than as a dramatic repreſentation. Even in Tintoret's great Crucifixion in the School of St. Roch, the group of fainting women forms a kind of pedeſtal for the Croſs. The flying angels in the compoſition before us are thus alſo treated with a reſtraint hardly paſſing the limits of decorative ſymboliſm. The fading away of their figures into flame-like cloud may perhaps be founded on the verſe, "He maketh His angels ſpirits; His miniſters a flame of fire" (though erroneouſly, the right reading of that verſe being, "He maketh the winds His meſſengers, and the flaming fire His ſervant"); but it ſeems to me to give a greater ſenſe of poſſible truth than the entire figures, treading the clouds with naked feet, of Perugino and his ſucceſſors.

XXXV.

THE ENTOMBMENT.

I do not conſider that in fulfilling the taſk of interpreter intruſted to me, with reſpect to this ſeries of engravings, I may in general permit myſelf to unite with it the duty of a critic. But in the execution of a laborious ſeries of engravings, ſome muſt of courſe be better, ſome worſe; and it would be unjuſt, no leſs to the reader than to Giotto, if I allowed this plate to paſs without ſome admiſſion of its inadequacy. It may poſſibly have been treated with a little leſs care than the reſt, in the knowledge that the finiſhed plate, already in the poſſeſſion of the members of the Arundel Society, ſuperſeded any effort with inferior means; be that as it may, the tenderneſs of Giotto's compoſition is, in the engraving before us, loſt to an unuſual degree.

It may be generally obſerved that the paſſionateneſs of the ſorrow both of the Virgin and diſciples, is repreſented by Giotto and all great following deſigners as reaching its criſis at the Entombment, not at the Crucifixion. The expectation that, after experiencing every form of human ſuffering, Chriſt would yet come down from the croſs, or in ſome other viſible and immediate manner achieve for Himſelf the victory, might be conceived to have ſupported

in a meaſure the minds of thoſe among His diſciples who watched by His croſs. But when the agony was cloſed by actual death, and the full ſtrain was put upon their faith, by their laying in the ſepulchre, wrapped in His grave-clothes, Him in whom they truſted, "that it had been He which ſhould have redeemed Iſrael," their ſorrow became ſuddenly hopeleſs; a gulf of horror opened, almoſt at unawares, under their feet; and in the poignancy of her aſtonied deſpair, it was no marvel that the agony of the Madonna in the "Pietà" became ſubordinately aſſociated in the mind of the early Church with that of their Lord Himſelf;—a type of conſummate human ſuffering.

XXXVI.

THE RESURRECTION.

Quite one of the loveliest designs of the series. It was a favourite subject with Giotto; meeting, in all its conditions, his love of what was most mysterious, yet most comforting and full of hope, in the doctrines of his religion. His joy in the fact of the Resurrection, his sense of its function, as the key and primal truth of Christianity, was far too deep to allow him to dwell on any of its minor circumstances, as later designers did, representing the moment of bursting the tomb, and the supposed terror of its guards. With Giotto the leading thought is not of physical reanimation, nor of the momentarily exerted power of breaking the bars of the grave; but the consummation of Christ's work in the first manifesting to human eyes, and the eyes of one who had loved Him and believed in Him, His power to take again the life He had laid down. This first appearance to her out of whom He had cast seven devils is indeed the very central fact of the Resurrection. The keepers had not seen Christ; they had seen only the angel descending, whose countenance was like lightning: for fear of him they became as dead; yet this fear, though great enough to cause them to swoon, was so far conquered at the return of morning, that they were ready to take

money-payment for giving a falſe report of the circumſtances. The Magdalen, therefore, is the firſt witneſs of the Reſurrection; to the love, for whoſe ſake much had been forgiven, this gift is alſo firſt given; and as the firſt witneſs of the truth, ſo ſhe is the firſt meſſenger of the Goſpel. To the Apoſtles it was granted to proclaim the Reſurrection to all nations; but the Magdalen was bidden to proclaim it to the Apoſtles.

In the chapel of the Bargello, Giotto has rendered this ſcene with yet more paſſionate ſympathy. Here, however, its ſignificance is more thoughtfully indicated through all the acceſſories, down even to the withered trees above the ſepulchre, while thoſe of the garden burſt into leaf. This could hardly eſcape notice, when the barren boughs were compared by the ſpectator with the rich foliage of the neighbouring deſigns, though, in the detached plate, it might eaſily be loſt ſight of.

XXXVII.

THE ASCENSION.

Giotto continues to exert all his ſtrength on theſe cloſing ſubjects. None of the Byzantine or earlier Italian painters ventured to introduce the entire figure of Chriſt in this ſcene: they ſhowed the feet only, concealing the body; according to the text, "a cloud received Him out of their ſight." This compoſition, graceful as it is daring, conveys the idea of aſcending motion more forcibly than any that I remember by other than Venetian painters. Much of its power depends on the continuity of line obtained by the half-floating figures of the two warning angels.

I cannot underſtand why this ſubject was ſo ſeldom treated by religious painters: for the harmony of Chriſtian creed depends as much upon it as on the Reſurrection itſelf; while the circumſtances of the Aſcenſion, in their brightneſs, promiſe, miraculouſneſs, and direct appeal to all the aſſembled Apoſtles, ſeem more fitted to attract the joyful contemplation of all who received the faith. How morbid, and how deeply to be mourned, was the temper of the Church which could not be ſatiſfied without perpetual repreſentation of the tortures of Chriſt; but rarely dwelt on His triumph! How more than ſtrange the con-

ceſſions to this feebleneſs by its greateſt teachers; ſuch as that of Titian, who, though he paints the Aſſumption of the Madonna rather than a Pietà, paints the Scourging and the Entombment of Chriſt, with his beſt power,—but never the Aſcenſion!

XXXVIII.

THE DESCENT OF THE HOLY SPIRIT.

This laſt ſubject of the ſeries, the quieteſt and leaſt intereſting in treatment, yet illuſtrates sadly, and forcibly, the vital difference between ancient and modern art.

The worſt characters of modern work reſult from its conſtant appeal to our deſire of change, and pathetic excitement; while the beſt features of the elder art appealed to love of contemplation. It would appear to be the object of the trueſt artiſts to give permanence to images ſuch as we ſhould always deſire to behold, and might behold without agitation; while the inferior branches of deſign are concerned with the acuter paſſions which depend on the turn of a narrative, or the courſe of an emotion. Where it is poſſible to unite theſe two ſources of pleaſure, and, as in the Aſſumption of Titian, an action of abſorbing intereſt is united with perfect and perpetual elements of beauty, the higheſt point of conception would appear to have been touched: but in the degree in which the intereſt of action *ſuperſedes* beauty of form and colour, the art is lowered; and where real deformity enters, in any other degree than as a momentary ſhadow or oppoſing force, the art is illegitimate. Such art can exiſt only by accident, when a nation has forgotten or betrayed the eternal purpoſes of its

genius, and gives birth to painters whom it cannot teach, and to teachers whom it will not hear. The beſt talents of all our Engliſh painters have been ſpent either in endeavours to find room for the expreſſion of feelings which no maſter guided to a worthy end, or to obtain the attention of a public whoſe mind was dead to natural beauty, by ſharpneſs of ſatire, or variety of dramatic circumſtance.

The work to which England is now devoting herſelf withdraws her eyes from beauty, as her heart from reſt; nor do I conceive any revival of great art to be poſſible among us while the nation continues in its preſent temper. As long as it can bear to ſee miſery and ſqualor in its ſtreets, it can neither invent nor accept human beauty in its pictures; and ſo long as in paſſion of rivalry, or thirſt of gain, it cruſhes the roots of happineſs, and forſakes the ways of peace, the great ſouls whom it may chance to produce will all paſs away from it helpleſs, in error, in wrath, or in ſilence. Amiable viſionaries may retire into the delight of devotional abſtraction, ſtrong men of the world may yet hope to do ſervice by their rebuke or their ſatire; but for the clear ſight of Love there will be no horizon, for its quiet words no anſwer; nor any place for the art which alone is faithfully Religious, becauſe it is Lovely and True.

The ſeries of engravings thus completed, while they preſent no characters on which the members of the Arundel Society can juſtifiably pride themſelves, have,

nevertheleſs, a real and effective value, if conſidered as a ſeries of maps of the Arena freſcoes. Few artiſts of eminence paſs through Padua without making ſtudies of detached portions of the decoration of this Chapel, while no artiſt has time to complete drawings of the whole. Such fragmentary ſtudies might now at any time be engraved with advantage, their place in the ſeries being at once determinable by reference to the woodcuts; while qualities of expreſſion could often be obtained in engravings of ſingle figures, which are ſure to be loſt in an entire ſubject. The moſt refined character is occaſionally dependent on a few happy and light touches, which, in a ſingle head, are effective, but are too feeble to bear due part in an entire compoſition, while, in the endeavour to reinforce them, their vitality is loſt. I believe the members of the Arundel Society will perceive, eventually, that no copies of works of great art are worthily repreſentative of them but ſuch as are made freely, and for their own purpoſes, by great painters: the beſt reſults obtainable by mechanical effort will only be charts or plans of pictures, not mirrors of them. Such charts it is well to command in as great number as poſſible, and with all attainable completeneſs; but the Society cannot be conſidered as having entered on its true functions until it has obtained the hearty co-operation of European artiſts, and by the increaſe of its members, the further power of repreſenting the ſubtle ſtudies of maſterly painters by the aid of exquiſite engraving.

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